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*Orchestration.* By C. FORSYTH. London, Macmillan & Co.; New York, The Macmillan Co., 1914. Pp. xi, 517.

This work, a volume in The Musician's Library, is written as a guide to students of music who are composing for the orchestra. The author's plan is "first, to describe our modern orchestral instruments, where they sprang from, how they developed, and what they are to-day; next, to trace the types of music which have been reflected in these constructional changes and, in especial, the types most familiar since Beethoven's time. Without some knowledge on these points the student is working in the dark." "The main-lines of study concern the original type of instruments, then its modifications, and last its use in its present-day perfection,—or in some cases, one must say, very partial perfection. A good deal of space has been devoted to explaining the String-technique. This is a subject not often studied from the outsider's point of view." The book opens with a list of instruments and a table of compasses; next comes an introductory chapter on classification; and then the four principal divisions of the work take up, in order, the instruments of percussion, the brass, the wood-wind and the stringed instruments. The writing, though condensed, is clear, and leavened with a pleasant touch of humor; there are nearly 300 illustrative excerpts (more or less compressed) from modern scores. I am not competent to appraise the volume on its technical side; but I have found it useful and interesting from the side of the psychology of music; it is, indeed, precisely the type of technical work upon musical composition that the psychologist needs. The author never loses sight of historical continuity; and a remark like the following (there are many such remarks) is illuminative: "a seventeenth-century Horn-player, if we could resuscitate him, would probably be considerably astonished at the Horn-playing which he would hear at a present-day Symphony-concert. But if he were a good Horn-player, it would not be many weeks before he would be quite competent to 'make one' in the orchestral quartet." There are also many valuable observations upon the feelings, simple and subtle, aroused by instrumental color and by phrasing. I do not hesitate to recommend the book to experimental psychologists. A second edition might be improved by the addition of a systematic bibliography.

E. B. T.

*An Introduction to General Psychology.* By R. M. OGDEN. London, Bombay, Calcutta, and Madras, Longmans, Green and Co., 1914. Pp. XVIII, + 270.

As an apology for lengthening the list of textbooks in psychology, the author acknowledges two principal motives: (1) to furnish a general elementary text which will "supply the student with the sort of introduction into the science of mind that will enable him, on the one hand, to connect his psychology with everyday life, and, on the other hand, to apprehend the bearings of this science upon philosophy, education, sociology, and biology," and (2) to act upon the "conviction that the time has come when we must modify some of our psychological principles and conceptions, with reference to the more recent investigations of the thought-processes."

In regard to the first motive it must be admitted that the author is in good company. The last few years have shown unmistakable indications of a tendency to make the science of psychology less abstract and to reinstate the system of values which obtains in experiences of common life. The problem as to the wisdom of de-